

TROELS AAGAARD

(b. 1970) works in painting and sculpture
- Living and working in Copenhagen (DK)

It is not quite what you think it is, though Troels Aagaard works in a transparent and straightforward expression with system and structure in the painting. The room construction, composition and alignment have a clear reading, no less surprising are the pictures. That which in profile looks like a painted line or illusionistic shadow turns out to be physical bends, originate from the surface or a folded grip. It does not give meaning to watch the paintings from in front, while the painting is depended on both dynamically physical image components and the active reading of the paintings three dimensional depth.

Troels Aagaard's painted mdf serves as reliefs that displace the perception and the spatial expression of the image. With the work's involvement of both the picture frame, and the space around, the artist works with the painting in an expanded field, where the concepts are turned upside down. The painting is not just about the two-dimensional canvas, a feeling of room depth is not only illusory. Rather, Aagaard's work may be understood as an object with its multi-dimensionality which zeros in on the viewer's sphere. The result of the artist's exploration of painting as sculpture and his challenge of the canvas format is a consistent repealing of the image's systemic and structural composition.

The references of concrete art are many. It's references to minimalism too. In the intersection between these expressions the artist creates an abstract design language with clear, sharply defined color fields, geometrical shapes, and computer-generated image patterns. The picturesque compositions are fragmented, atomized and it is done in a constant phenomenological dialogue with the physical space. The viewer is included as an active player. The scale ratio is balanced, the images go in clinch with the surrounding immaterial space and the eye is tricked into believing that the image space moves. Kinetic art 'gone mad', you might think, but there is a noticeable peace and balance in the works. They are cool and controlled, while dynamic in their mobility.

The titles serve as guidelines to a specific content layer. It includes language as a part of the signification and creates an alternative narrative structure of the formal images that remain cleansed of narrative characters. This gives rise to see the pictures in a rhythmic optic, although the titles do not create actual stories. This is not meant to be. They are rather the impact of new spatiality and enhance the experience of motion in the picture. Aagaard's visual universe is focused in challenging the three-dimensionality in the picture plain and in the outer context. This is where the work moves our gaze into new insight concerning the image structure and image formation.